

ON THE Trail

ACME

of news and views on the PROGRESS of **COUNTRY MUSIC**

JOEL McCREA:

"WHY I LIKE COUNTRY MUSIC"

The Personable Country Lads

•
"Cheyenne's"

Clint Walker

•
Carson Robison
Gone But Not Forgotten

BOBBY HELMS



JIMMY DEAN

DID YOU KNOW . . . ?

ABOUT GENE AUTRY'S MELODY RANCH



A Reward for the "Pearl" of Comedy

RIGHT after Minnie Pearl returned from the Tennessee Ernie Ford Show, during Nashville's Deejay Convention in mid-November of 1957, Jack Stapp of the Tree Publishing Company, had quite another wonderful surprise in store for the beloved comedienne. He telephoned to tell her that she was to be honored at a breakfast, which just about bowled over the "pearl" of laughter, yet that was only a part of the story, because the big surprise awaited Minnie Pearl at the early morning feast.

During that "Breakfast At The Opry," Miss Minnie was awarded a BMI (Broadcast Music, Inc.) plaque inscribed with the message: "To Minnie Pearl . . . A pearl of great price who has gladdened the hearts of America with her humor and who has made all of you so proud to be wherever she is . . ."

A more deeply touched and grateful person couldn't be found anywhere, than the honored lady was that morning. Bob Burton of BMI, who made the presentation, said in his speech "that not since Will Rogers had anyone held the place in the hearts of so many American people, in the way that Minnie Pearl did" and no finer compliment could she have received, because Will Rogers had always been her idol.

Minnie left the breakfast a proud and thankful woman, and her corsage of white orchids, another token of recognition, could hardly have added more greatness to a personality who'd just been honored as one of the greatest.

It Wasn't Funny Then

Ferlin Husky's hit record, "Gone," almost became a reality for the famous singer, actor and personal appearance artist recently, when his boat broke loose from its mooring with him aboard.

For a while Ferlin really thought he was gone—as far as one whole city away from home, anyway, but it was his good fortune to have had a friend (Don Clark) with him who, on dry land, was in a position to shout for, and get help.

The two men had gone to the dock to clear away debris caused by rains and wind, and weren't aware that inclement weather had weakened the ropes used to secure the boat to its moorings.



Best Wishes

June Carter, the lovely lady of Grand Ole Opry and recording fame, looks radiant these days as the bride of Rip Nix, well-known garage owner and sportsman. The couple, and June's daughter, Carlene, are living in Nashville, Tennessee, where business and family interests predominate for both Mr. and Mrs. Nix.

June spent considerable time in New York recently, on a *Paramount* movie assignment, in which she appears along with such of her famous Nashville neighbors as *Faron Young* and *Ferlin Husky*. She also had a busy schedule with her Manhattan friends and fans, who called and visited with the popular songstress to express their good wishes.

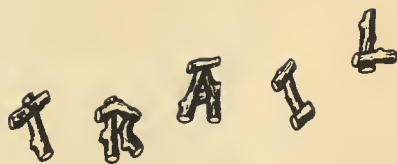


Definition

According to *Hank Snow*, whose RCA-Victor recording of "Squid Jiggin' Ground" is doing real fine, the title has a definition. Hank says "a quid is a soft-shelled fish which runs in schools during certain months around the banks of Newfoundland. The squid are used for bait and when the schools are running the fishermen's meeting place is referred to as 'squid jiggin' ground.' The small squid has ten to twelve tentacles and under pressure squirts out an inky fluid."

This clue gives those of us who like the song all the more reason for liking it, now that we know what it means.





MAIL



Dear Editor:

I have yet to find a publication so great, so simply wonderful, as the magazine called TRAIL. I couldn't believe my eyes and had to go through it again, and again, and again, to read and re-read the well-written material, and review all those wonderful pictures. TRAIL is a compliment to a compliment—C&W music, and I for one won't miss a single issue. Good luck to you and your staff.

Wilma Downing Portland, Ore.

Dear Editor:

Loved the first issue of TRAIL and want to add my congratulations to the many I know you already have received. Keep up the fine job. We at station KCLV will be looking forward to future issues of your fine magazine.

Odis Echols, Sr. Clovis, New Mexico.

Dear Editor:

Your entire staff is to be congratulated on the fine job so evident in the first issue of TRAIL. Our entire family is most anxiously looking forward to future issues, and we wish you the best success ever.

The Schwabs Brooklyn, N. Y.

Dear Editor:

Every once in a while something real great happens, as it did to me today, when I accidentally came upon TRAIL magazine at my corner newsstand. Its wonderful front cover caught my eye immediately, and I've already read the magazine twice. You're to be congratulated on the most unique and magnificent job you did, and I wish you every success for a long and happy future.

Fay Warden Boston, Mass.

Dear Editor:

I picked up my first copy of TRAIL today, and think it's just about the grandest thing that has happened to Country Music.

I am real new in this business, having been in radio only a short time as the staff announcer at station KWAK. I have two country shows daily, and hope some day to be a straight C&W deejay.

Keep your wonderful magazine, TRAIL, coming, it's the finest.

Bob Luningham Stuttgart, Ark.

Dear Editor:

I just bought the first issue of TRAIL magazine and enjoyed it very much. Thanks for the work you're doing in behalf of all the country music artists and fans, and may I wish you every good fortune.

Iona Sigman Columbus, Ohio.

Dear Editor:

Your first issue was out of this world. Everyone I know is wild about it. The bestest and mostest of luck from here on in.

Ralph Raper Demorest, Ga.

Dear Editor:

I was delighted to find TRAIL on my favorite newsstand, and upon looking through it can say "it's the best ever." You've done a wonderful job for our beloved field of Country Music and its artists, and I look forward anxiously and gratefully, to all future issues. The best of luck for a long and successful future.

Laura Mae Kirk Pittsburgh, Penna.

Dear Editor:

Congratulations! TRAIL is the greatest ever. The job you are doing, I am sure, is appreciated by everyone interested in Country Music, and I know that all concerned join me in heartfelt wishes for your success.

David Hart Hollywood, Cal.

Dear Editor:

Wherever do you get such a variety of the most wonderful and original pictures, featured in TRAIL? I'm certainly thrilled and proud to own my first copy of your magazine, and don't intend to miss a single issue.

Thank you for doing such a grand job for our favorite field—country music.

Edward Bates Tulsa, Okla.

Dear Editor:

Received TRAIL and needless to say enough effort and talent has gone into it to make it a success. I hope that its goes well and want to include my most sincere wishes for a long and gratifying future.

Dale Wood, KOEL, Oelwein, Iowa.

Dear Editor:

Thank you for such a wonderful magazine as TRAIL. I've heard much good comment about it, and personally want to add that you've done a great job with editorials, pictures, and just about everything that comprises the magazine.

Am already looking forward to the next issue, and in the meantime, ever so much luck.

Vick Knight Hollywood, Cal.

NOTES FROM NASHVILLE

BY JIMMY RULE

ECHOES are still ringing in Nashville (Tennessee) from the big Disc Jockey Convention which brought in several thousand pluggers from practically every state in the Union, and Canada. Everyone was high in the praise of this annual affair promoted by WSM, and went away with the feeling that a lot had been accomplished.

The much-traveled and busy *Jordanaires*, who returned recently from a junket to Honolulu where they played three dates with *Elvis Presley*, to an audience of 40,000, experienced some anxious moments on their flight over. Their plane swung low over the Pacific trying to locate the missing airliner that had gone down a short time before—too low for comfort.

Jim Reeves, whose nationally broadcast, daily radio show is receiving some mighty fine reaction, recently cut a new religious album which should be showing soon. And for *Bobby Sykes* things are looking up, too. The lad's a Nashville singer with lots of talent and local fans have been wondering why he hasn't been discovered by some progressive record label. But it's happened, and *Decca* will soon be releasing the results of a recent recording session.

So successful has been Del Wood's "Hot, Happy and Honky" album that *RCA-Victor* has decided the "Down Yonder Girl" must cut two per year from now on in, instead of the usual one. Del keeps very busy traveling with units from the *Opry* and making her weekly appearances on the NBC portion of that show.



Teddy and Doyle (Wilburn Brothers)

Had a letter from *Jimmy Simpson*, the "Oilfield Boy" who is in Anchorage, Alaska now, where he and wife *Marcene* have homesteaded what he describes as "160 acres of the most beautiful land he's ever seen." Jimmy manages to keep a finger in the music business, however, as he is spinning records on *KBYR* there in Anchorage.



Phil Gray

Marty Robbins, who recently kicked off his own record label with a fine pair of sides by the *Glaser Brothers*, has recorded a new single which he thinks will make a noteworthy impression on a wide audience. His name is *Phil Gray*, and Marty thinks the lad's unique style will take him far.

Roy Hall, who recorded the original version of "See You Later, Alligator," for *Decca*, has moved on over to the fast rising *Sun* label, where he recently cut his first session.

The *Wilburn Brothers* are among the most traveled of the *Opry* artists. Teddy and Doyle recently drove through more than six hundred miles of ice and snow to meet personal appearance commitments in the northwest and Canada. Other personalities for whom there is a big demand everywhere, and who have been away from the home base for extended periods, are *Porter Wagoner*, *Johnny and Jack*, *Kitty Wells*, *Hank Snow*, and many more.

Jerry Reed



Five Nashville disc jockeys have kicked off a new enterprise in that city known as "The Record Hop." The big hop is geared to the teenagers and more than five thousand of them jammed the local fairgrounds Coliseum on the first show. The "Hop" features live artists and among the first to appear were *Bill "Raunchy" Justis*, *Dale Hawkins*, *Jerry Reed*, *Johnny Jay*, and others. The Jocks who sponsor the weekly event are *Keith Ryan*, who is President of the group, *Nate Street*, *Bob Irwin*, *Hal Smith* and *Dick Buckley*. . . . May your "Trail" lead to happiness, and see you next issue.

JIMMY RULE

FROM THE WEST COAST



BY

CAROLINA COTTON ATEs

Panorama-Pacific . . . The five-day a week award-winning CBS-TV show as the one "most watched" in the Western states, features two daily hours just packed with all kinds of surprises. One of the main reasons for the show's outstanding success is the popular and versatile *Red Rowe*, who keeps "Pan-Pacific's" variety program moving at a fast and entertaining pace. The "Redhead from Iowa" keeps his TV audience glued to their sets with interviews, weather, news and music, injected with light-hearted humor, and an interesting variety. The program includes such laugh-provoking action as Hilo Hattie teaching the boys to make hula skirts, and how to do native dances of Hawaii, followed by the more serious note of politics and science, then back to the lighter side with perhaps a ballet course, or however the spirit moves him. Red treats the ladies with such personalities as "Kathy" who goes through miles of reducing exercises which gets the gals a-goin' with a vengeance, at their settin'-up routines.

On the musical portion of the show, the "Redhead" previews the recordings of such personalities as *Eddy Arnold*, *Tommy Sands*, *Tex Ritter*, *Smiley Burnette*, and others, and interviews the artists in person whenever they're available. He has a most contagious, relaxing personality, and those of the guests inclined to be nervous or tense during an interview, soon find themselves completely calm and at home, once "Pan-Pacific's" emcee-host gets carryin' on about his own, inexperienced behavior during his "green" years. It happened that way recently when the *Le Garde*

Twins from Australia faced the mike in care of the popular host. He did such a fine job of putting them at their ease, and displayed the pair's fine talents to such advantage, that a producer from another network signed the Twins to a contract, calling for five shows of their own, on weekdays, and an hour-long Friday night TV exhibition.

Sincere and friendly Red Rowe really means it when he says the coffee pot and welcome sign are ready and waiting for all visitors, no tickets necessary. And especially to TRAIL readers, the emcee-host, CBS Program Department, and producer of "Pan-Pacific" extend a most hearty invitation to visit Mondays through Fridays, any time from 7 to 9 a.m.

Mr. Cook of "Cook's Hoedown Ballroom," Houston, Texas, goes on record to say that *Bob Wills* and the *Texas Playboys* can perform in his establishment any day of the week. It's one of the finest compliments that can be paid a group, and it's been said about Bob and his band many times over.

The Riverside Rancho has welcomed a new department on Sunday afternoons and weekday nights. It's a corner *upstairs* featuring folk music from all nations, while the ballroom *downstairs* rocks with the new *Charlie Aldrich* band on weekends. On Sunday mornings "Squeekin Deacon" Moore from Arkansas gives all amateurs a chance to be heard on KXLA radio, with the backing of the *Frontiersmen* for music and moral support. Just about everyone in the business has been stopping in to visit and meet old friends, on Sundays, out at the Deacon's Riverside Rancho.

. . . *Spade Cooley* back on TV minus the all-girl orchestra, appearing now on KTTV, five days a week, with a quarter hour daily of music that swings, featuring "The Four Jokers." . . . *Doye O'Dell* is back on KFI radio with a fine program of records and guests . . . *Rocky Rauch* at KRLC radio, Lewiston, Idaho, spins C&W tunes for one hour daily, while on Sundays his buddy, *Johnny Miller* takes over . . . *Hank Penny* and *Sue Thompson* are kept busy with alternate appearances between Reno, and Las Vegas, Nevada, usually rotating every three months. However, their current contract calls for six months at the Golden Nugget, before returning to Reno.

That's all for now. 'Bye, and may the good Lord keep his arms around you.

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TRAIL

of news and views on the **PROGRESS of COUNTRY MUSIC**
(bi-monthly)

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Another **CARL SMITH**

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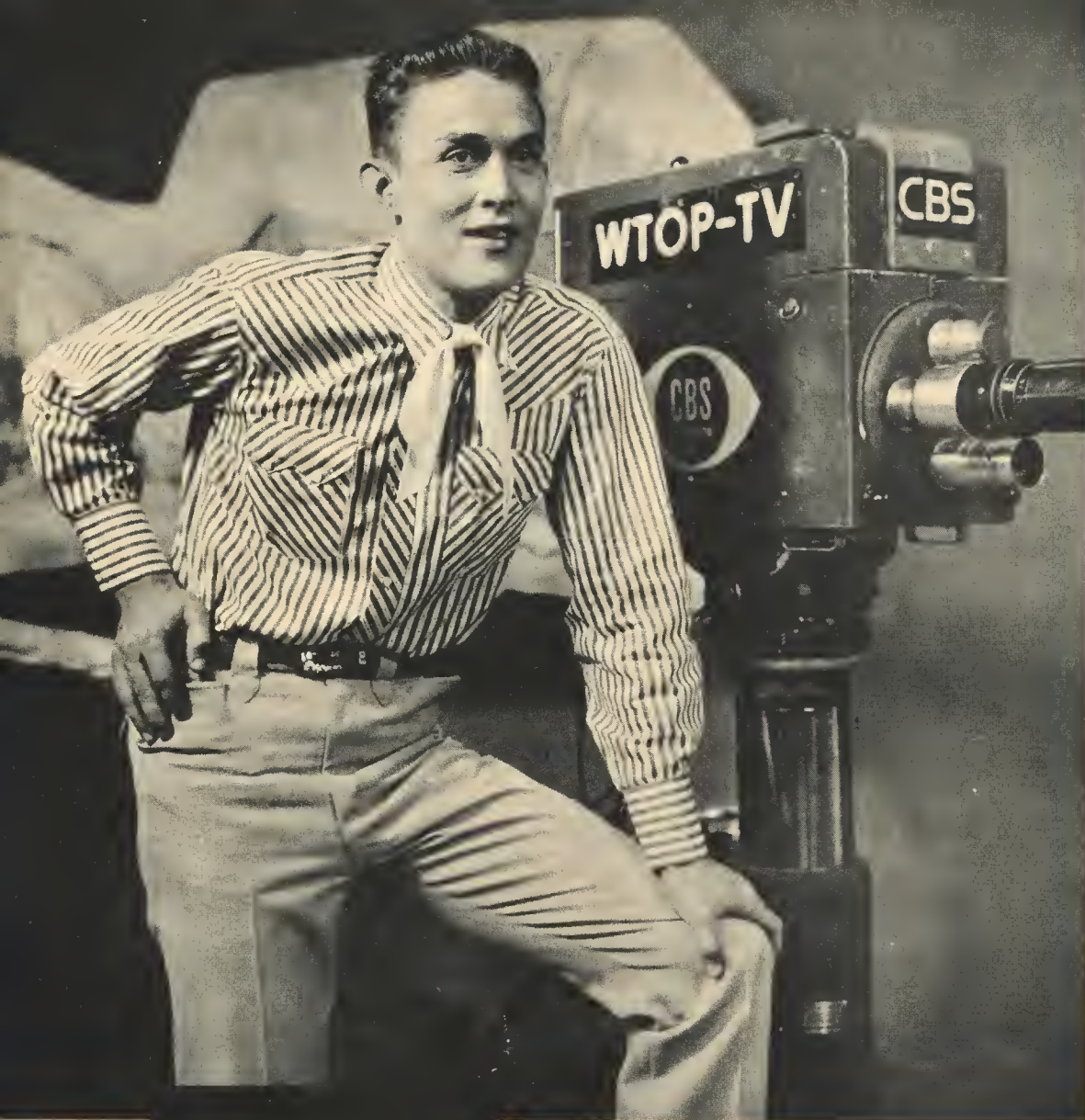
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JIMMY DEAN

Yesterday's Country Bumpkin Of Country Music Today

THERE ARE MANY reasons why personable *Jimmy Dean*, who is today a headliner in the field of country music, advanced to his station, but *sincerity, simplicity,* and *plenty of heart* doubtlessly had a great deal to do with the unassuming lad's spectacular rise.

A genuine product of the Lone Star state, born August 10th, 1928, in "Plain-dang-view," Texas, as he tells it, Jimmy didn't know until he was 16 years old that there was any kind of music other than the hand pattin', foot stompin' style, fingered on the keys and strings by lively country music bands. Born heir to a natural love for this type of music and rural carryin's on, Jimmy, between doing his chores and just being a Texas farm boy, learned to play a rinky tink piano with real professional ability.

There were lots of opportunities for the eager youngster to beat out his fancy rhythms at neighborhood socials and get-togethers, "that is," in his own words, "until the piano got too danged heavy to tote around," and once that happened, he found the answer to it, too, by learning how to play the accordion! This added talent, incidentally, helped Jimmy considerably in his climb to popularity.

Before becoming serious about any kind of a career, however, young Dean first made a three-year commitment to his Uncle Sam, and at the age of 18 began his hitch in the U.S. Air Force. It was a wide-eyed boy, unfamiliar with habits of the outside world, who embarked upon his first big venture away from home, a tried and true loyalist to the belief and legend of his beloved state

that "only the best things come from Texas." But as convincingly as his first major job in the service of his country forced him to alter his outlook on many things, so a blonde and lovely young lady, too, forced him to change his tune about the monopoly Texas supposedly had on the best things in life, and Jimmy began to play a Yankee Doodle Dandy on the heart strings of one Sue Wittauer. He met her while stationed in Washington, D. C., and so wonderful and provocative was this delightful Miss of German extraction that he married her, adopting the Capital city as his home the moment Sue became his bride.

During the early years of their marriage, life was by no means a cake walk for Jim and Sue. They were cramped in a small, one-room apartment, and once out of the service, Jimmy played his accordion in local bars and clubs, which, as a means of support, amounted to no more than a pittance to cover the barest necessities. But the Dean boy had talent, and in 1953 he recorded a song appropriately called "Bummin' Around," and while it did not set the charts on fire, it nevertheless brought Jimmy

to the attention of a prominent and successful promoter and disc jockey, one *Connie B. Gay*, of radio station WARL in Arlington, Virginia, who helped divorce the young artist from his struggles by directing him successfully toward the first lap of his current achievements, which today includes the office of vice president of Town And Country Network, which Jimmy holds in his association with Mr. Gay.

The first big launching in preparation of a bright future came for the country bumpkin in January of 1955, when frightened and nervous, he looked down the barrel of Washington's WMAL-TV camera testing for an initial half-hour show, scheduled for television five days a week.

Then, in October, 1955, came big break number two for the "Dean" and his army of ardent admirers with an announcement by Connie B. Gay, that every Saturday night, from the stage of the Capitol Arena in Washington, D. C., there would emanate a three-hour country-show, starring *Jimmy Dean*, with his *Texas Wild Cats*, plus the entire Town and Country Time cast.



Jimmy and the Texas Wildcats



Jo Davis and Mary Klick, in tune with the star



Jimmy and Jan Crockett

Jimmy modestly attributes his success to the ability and handling of his friend, manager and partner. It's through Connie's efforts, Jimmy maintains, that the Jimmy Dean shows here and overseas, have gained prominence and the wide recognition they enjoy.

Though rich enough in rewards to close a successful country boy's story on this note, there's still more to come, for Jim's friend and business partner once again came to him asking whether he'd like to try out for a CBS early-morning TV show. Many minutes passed before Connie heard the answer "would I?" 'cause the surprised lad just couldn't utter the words. The show came to pass and for some time now Dean has been, of all things, a most popular waker-upper of even the soundest sleepers. There's no secret about the public's affection for Jimmy, 'cause not only is he tempting thousands of enthusiastic viewers to rise at seven bells five mornings out of every week, he's also entertaining his many fans over CBS-TV with a full hour of sparkling humor and variety every Saturday, beginning at noon. And *Columbia Records*, by signing the Dean boy to a recording contract, rounded out a very versatile package of talent for his admiring public.





The Dean family has grown both in stature and in number, since those lean days back in Washington, D. C. With son Garry, aged seven, and little sister Connie who is three years old, Jimmy and Sue spend many happy hours in a charming brick rambler, in Falls Church, Virginia, where

they now reside, and with perhaps the exception of baby Connie, who is still too young to understand, the Deans make no secret of their admiration for friend and business partner—Connie B. Gay—the man who maneuvers so many ideas so well, in the interest of so many people.



HAPPY SAILING

With

BOBBY HELMS

By
Frieda Barter Gillis

BOBBY is so happy these days, he doesn't need to take an elevator to get to the top floor, he can float up on the success of his recordings "Fraulein," and "My Special Angel." Yet a year ago the same young man was virtually an unknown, about which he wisely comments, "if you try hard enough, and are sincere about it, something good is bound to happen."

Bobby did try hard, and sincerely, and for a long time, because he's been professionally exposed for a number of years. But nothing startling happened, nothing, that is, until the tale of a German Miss was put to harmony by Bobby and waxed on the *Decca* label as *Fraulein*, on the heels of which the public paid him a second great compliment, by boosting "My Special Angel" up high on the charts.

It almost seems as though fate had long ago scheduled the Monroe County (Indiana) product for success at the very time it came to him, because paralleling his hit songs, there arrived in the *Helms* household a "Fraulein" who will forever be the "Special Angel" in her parents' affections.

Bobby first began to perform publicly in 1946, when he was only eleven years old. When his dad, who had a show called the "Monroe County Jamboree," thought that the youngster was ready, he gave Bobby a regular spot in the program. With his father to guide him, Bobby made fewer mistakes than he might have without such parental interest, however, the fatherly touch did not influence audiences to accept the youngster as a budding genius. People liked Bobby for himself, and enjoyed his work, and this kept him occupied in a modest way, before the mike and on local personal appearances.

In 1949, young Helms left the "Jamboree" and joined a group which was scheduled to appear on a television show over Station WWTW, in Bloomington, Indiana. Following this stint, he went on his own and traveled through-



Bobby with friends, Bonnie Brown and Jerry Reed



out the South on personal appearances. This made many staunch friends and followers in that area for the ambitious hopeful, and also constituted his first important break. He was asked to make a guest appearance on *Ernest Tubb's* "Midnight Jamboree," a show with considerable prestige, emanating in Nashville, Tennessee. It brought Helms to the attention of some of the biggest names in the field, and soon after the show he was signed to a *Decca* recording pact. That was in 1956, and with each record released since then, Bobby's popularity has steadily grown until, in 1957, there came happy sailing with the two aforesaid bullseye items.

With two hits under his belt, and a star rating, Bobby had also created the foundation for his network TV appearance, and the first to expose him before an interested living-room audience was "The Ed Sullivan Show," followed by "Country Music Jubilee," and others. And in acknowledgement of the flattering reception Bobby has had everywhere, *Decca* responded with the artist's album "Bobby Helms Sings To My Special Angel."

Bobby's story of the young star "who made it" isn't one that could be told in terms of a glowing beginning, but it certainly looks as if future chapters will continue on a note of success.

TRAIL PICTURE OF THE MONTH



GENE AUTRY and CAROLINA COTTON ATES

Smokey Warren
New York and vicinity



Each year the WSM celebration of the *Grand Ole Opry* anniversary gets bigger and better, which only goes to prove that Country Music has a strong and warm hold on the hearts of the American public.

The recent affair in Nashville, Tennessee, was one yours truly enjoyed tremendously, for many reasons, important among them, the meeting of old friends — those one sees but once a year, at the Convention. But also of tremendous interest were the many get-togethers presided over by noted speakers; the friendly breakfasts and lunches where one not only jollied with table-neighbors, but talked shop, too; and the evening affairs at which the deejays from everywhere taped interviews, and on those occasions, also, it seemed easier to visit with our DJ friends than during the hustle and bustle of the day.

All in all, WSM's celebration is a noteworthy highlight of Country Music, one which is looked forward to each year by a countless number of people interested in the field.

Since the Convention, yours truly, together with *Shorty Warren* and his *Western Rangers*, the *Pell Brothers*, *Polka Dots*, and other artists, has been on a busy schedule of personal appearances. But by press time of the next issue of TRAIL, I'll be ready with more news of this area. 'Bye for now.

Smokey

Jim Small
Hudson, New York



It's nice to be with you again, through the pages of TRAIL, for there's nothing I enjoy quite so much as chatting with you all this way.

Jimmy Stephen of the *Slim Coxx Cowboy Caravan* band from Hartford, Connecticut, under my management, and who is also on *Event Records*, has two songs out which are moving well — "Golly, Gosh Oh Gee," b/w "Sitting Here All Alone." Jimmy and I, while on tour recently, visited once again with so many of our wonderful friends. Had a nice time with *Lee Sutton*, *Johnny Arizona*, and a long visit with *Skeeter Bonn* in Wheeling, West Virginia, at WWVA. From there we had our usual enjoyable get-together with *Jimmy Skinner* at his record shop. And then we skipped across the line to Newport, Kentucky, and visited at WNOP with our good friend *Jimmy Williams*, plus having the pleasure of seeing many more of our friends.

Sonny DeFreest of Albany will soon have another Event record coming out, also *Slim Coxx* and his *Cowboy Caravan*, with *Jimmy Stephen*.

It looks like a bright future for *Event's Dick Curlless*, according to predictions, including the wise words of *Sol Tepper*, who co-manages the singer.

Always glad to hear from friends. Drop me a line when you can. *Jim*.



A great big howdy, once again, and let me say first of all, the DeeJay Convention in Nashville, Tennessee was magnificent — greater than ever with two thousand DeeJays, promoters, dealers, artists,—well, just about everybody there.

Congratulations to *Ole Rambler* of *Niagara Falls, New York* (*Ramblin' Lou*) on his plans for *Hillbilly Park*. *Lou* plans to book big names there every Sunday, and have two or three big shows. The park is located halfway between *Niagara Falls, New York* and *Buffalo*. Congratulations, too, to *Hal Cochran* of *CHBG* in *Okmulgee, Oklahoma*. *Hal* just recently became manager of the station. (Keep playin' that *Hillbilly Music*, *Hal*.)

"*Music World*," one of the newest magazines in Canada, is owned by a gentleman who comes from England, *Mr. Ray Sonin*, and he's certainly doing a fine job. Keep up the good work, *Ray*.

Elvis Presley's XMas L.P. is going very well in *Oshawa* (that's about 40 miles East of *Toronto*). The song that seems to be doing best of all is "Blue Christmas."

Mighty happy to hear that *Johnny Elash*, owner of the *Frontier Music Store* in *Toronto*, just got hitched up to the *Old Double Harness*. Congratulations boy.

Until the next issue of TRAIL, stay on the sunnyside, and so long from your *Ole Hillbilly Unc . . . Chuck*.



The Australian identical *Le Garde* Twins arrived in the United States in February of 1957, and shortly thereafter the singing cowboys signed with *Dot* Records to wax "Freight Train Yodel," and "Poison Darts." Their repertoire includes Australian bush-country folk songs, American Country and Western, and they can do some Pop, Calypso and, of course, Rock 'n Roll.

Tom and Ted became expert cowboys in their early youth, trick shots, bullwhip artists and a singing team. They worked Australia's big rodeo circuits, had their own network radio show on "Australian Broadcasting Company," and became the continent's biggest recording stars. Currently they're on KTLA's (West Coast) "Teen-Age Time," and the "Le Garde Twins Show."

NES-BITTS and PIECES
by
BARRY NESBITT
CKFH, Toronto, Ontario, Canada

TRAIL TALK (continued)

Andy Doll **Radio Station KOEL**
Oelwein, Iowa

Dear Fans and Friends of TRAIL:

When I flew in to Nashville for the DeeJay Convention, I never expected to see such an array of talent in one city, all at one time. Every artist you can name, I guess, was there, and with deejays and other visitors, there must have been more than twenty-five hundred people present. WSM put on a wonderful show for the folks at the Friday nite Frolic, as well as the *Grand Ole Opry* . . . Thanks to them for the "red carpet" treatment.

I know it's somewhat late to give you so much Convention news, but this is the first issue of TRAIL after the affair, and I would like to tell you just a little more about it. . . . On each floor of the Andrew Jackson Hotel the various publishing companies, record companies, and magazines such as TRAIL, held open house, where *every-one* was invited to visit. It was gratifying to run into so many friends — those one doesn't see for years on end — and to be remembered.

Mercury-Starday, one of the recording companies who hosted so many friends, was indeed a gracious host when I visited there, took time out for a real long talk-fest, and Don Pierce and I layed plans for our new release of two of my tunes, "Jeanie," and "Rollin' Rhythm." *Pee Wee King* and I spent considerable time together, and later in the evening had the delightful experience of dining with Tennessee's popular Governor and his charming wife, Mrs. Clement. They are great admirers of country music and wonderful folks to be with.

All in all, it was a great time, and one of those things you just couldn't think of missing.

Here at home we've already had considerable taste of winter, and haven't yet gotten used to so much frost and cold air. Neither have the touring artists who are appearing here quite regularly, such as *Ray Price*, *Jerry Lee Lewis*, *Pee Wee King* and *Eller Long*, *Hank Thompson*, *Ferlin Husky*, *Wanda Jackson*, *Redd Stewart*, *Buddy Knox*, and so many others.

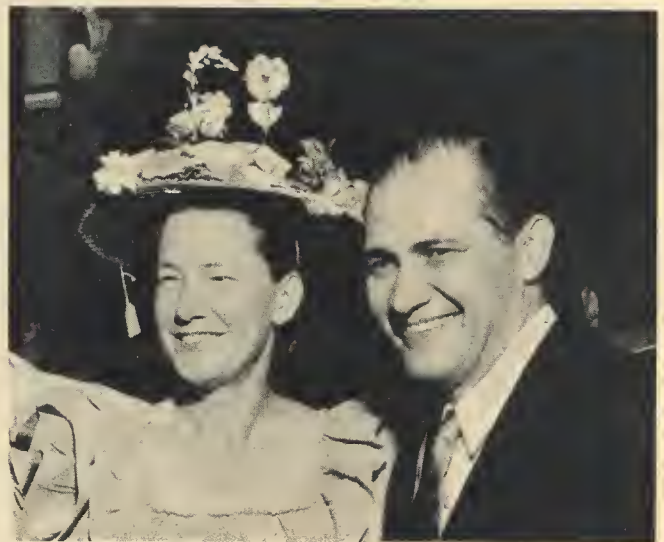
The fan club for Andy Doll and the boys in the band, is growing considerably, and we're mighty proud. We'll be most happy to answer all letters if you will direct them to the address at the head of this column.

Hope you'll take out an early subscription to TRAIL. It's the greatest ever. Musically yours *Andy Doll.*

FIRST of all — a giant size howdy from the "cool" north where country music is currently the hottest ever! It's certainly a pleasure to join this new C&W publication, TRAIL, with my column from the Southern Ontario region. Can't think of a finer publication to be associated with, nor finer people.

I'm proud to say that this year Canada had its largest representation to date at the Annual DeeJay Convention in Nashville, Tennessee. Also want to add my congratulations and thanks to management who did such a magnificent job of welcoming everyone.

A very important development out of the recent get-together in Nashville as far as Northern New York State and Southern Ontario disc jockeys were concerned, was the beginning of an association of country music spinners for these two areas. The first regional meeting has been planned for some time early in 1958, with Ramblin' Lou as host. The deejays in Northern New York State and here at home in Southern Ontario feel that this organization will give them a better chance to deal with both artists and recording companies.



**Minnie Pearl, award winner at Convention,
pictured with Roy Horton of Southern Music.**

TRENCHANT TRIVIA: *Wes Chapman* and *His Prairie Dawgs* in the midst of signing with *Glory Records* of New York. . . . *Mimi Roman's* Decca "Cryin Thru The Blues," and *Mac Wiseman's* new, long play re-release of some of his past hits, sound like winners . . . *Lon Casey*, CBC producer of "Country Hoedown" signed up top talent of the *Grand Ole Opry* on his recent visit to Nashville. First on with RCA Victor's *King Ganam* is *Johnny Cash* . . . Our thanks to *Wilf Carter* for those Florida oranges recently. They're right good. Drop us a line, reader. Glad to hear from any and all.

Til next time, then,

Barry Nesbitt

LITTLE PEOPLE



The junior "Burnettes" and their famous daddy, Smiley. Wonder if among the four handsome young 'uns there's another show business personality in the making? The daring gal in the rocket is our own Carolina Cotton.



(Above) Two lovely young ladies of note, for they are obviously heading some kind of committee. At least, so the boggles they are wearing would indicate. The junior debs are Lynn Collins, and Merle Niono, who is the daughter of Chet Atkins.

(Left) Just four years old and already o beauty, Smiling curly locks is the daughter of Bety Foley, popular songstress in the country and western field.

Johnny "T" Talley WISK Radio St. Paul, Minnesota



Hawkshaw Hawkins and Johnny "T"

Hi! Neighbors:

Hope this issue of TRAIL finds you well and happy. I sure had a wonderful time at the DJ Convention in Nashville. The highlight of my visit was meeting our Editor, Frieda; Ray Rainwater, (Marvin's brother) Vivian Keith of Nashville, and Smokey Warren of New York, all doing a magnificent job for TRAIL. Also was a pleasure to have met Odis "Pop" Echols of KCLV Clovis, New Mexico. He is one of the outstanding men of radio and music. Of course, most of the artists were there, but space won't permit my naming them all, so I'll just say it was swell once again to see each and everyone.

While in Nashville I also enjoyed visiting WENO, the new *all-country* station. Even did an hour show there. Sure is a swell layout, known as WENO Ranch. *Cal Young, Jr.* and *Walter Duke* head the list of the big wheels. Spinning the records there are *Zeke Clements* and *Bill Price*.

Tillman Franks, who was recently appointed as head of the Artist Bureau at KWKH, Shreveport, was in Nashville, wheelin' and dealin' for new talent for the growing *Louisiana Hayride*. Tillman had as his guest *Frank Page*, who is program director at KWKH. Enjoyed visiting with these two swell fellows. Best wishes and good luck on their expansion of the Hayride.

Here at WISK we have a new addition to our staff. *Dave Dudley* of King Records now plays the wax for three hours and fifteen minutes daily. Dave came to us from WDSM in Duluth. I know the folks in and around Duluth were sorry to see him go, but we in this area are glad to have him here.

Now, for some of the record doin's. *Marvin Rainwater's* "Lucky Star" and "Look For Me," both going great guns in all areas. *Marty Robbins* has a winner in "The Story Of My Life." *Jim Reeves* "Anna Marie" is another mover. *Jerry Lee Lewis* recently played before about three-thousand people at the Prom in St. Paul. He has a big record going—"Great Balls Of Fire." To round out the list of most requested tunes we find such names as the *Wilburn Brothers*, *Hawkshaw Hawkins*, *Porter Wagoner*, *Faron*

Young, *Webb Pierce*, *The Everly Brothers*, and *Ernest Tubb*.

Sure was nice to see *Jim Edward* and *Bonnie Brown*. Sorry Maxine was not available for the Convention, but knowing the circumstances, she's excused this time. Best wishes to her in her new "endeavor." Hope she has twins. I would also like to send along my best wishes to "Tater" *Pete Hunter* down Texas way, and *Bob Gallion* of MGM Records, who is down Alabama and Louisiana way. Good luck to both you fellows.

In closing for this issue I want to remember three gals who are doing a swell job, not for one artist, but for the country music industry as a whole—*The Manske's* of St. Paul. Like to leave the latch string out for any of you who may be passing through the Twin Cities, and invite you to pay us a visit here at WISK. That's it for now. Remember, if you ain't laughin' then you ain't livin'.

Johnny "T"

Tater Diggins'

With the Convention now a thing of the past, it's time to settle back and get busy. To be perfectly frank, I was

"Tater" Pete Hunter KTLW Radio Texas City, Texas



Faron Young



just a little undecided about going to the '57 festival 'cause I thought I'd be a mite lonely, having remained a strictly "country" platter spinner. But, I went anyway, and it was mighty gratifying to have so many artists and DJ's tell me how much they admired my stickin' to my guns.

Country music is really looking up in this area, believe it or not, and "Blue Grass" type tunes are catching on in a big way. Maybe the reason they're not doing so good in some of the other areas is because they're not getting the spins, and because record salesmen keep them hidden way down deep in their sales kits.

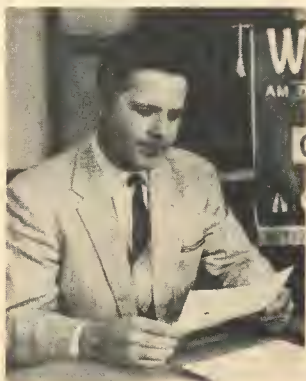
It looks like *Wiley Barkdull* and *Helen Carter* have a big one on *Hickory*—"He Made You For Me." Some of the others that are looking' up are *Flatt & Scruggs*' "Let Those Brown Eyes Smile At Me," *Bobby Helms*' "Standing At The End Of My World," *Bill Monroe*'s "I'm Sittin' On Top Of The World," *Wilburn Brothers* "If It's Wrong," *Roy Acuff*'s "Once More," *Wanda Jackson*'s "No Wedding Bells For Joe," *Bob Wills*' "I'll Always Be In Love With You," and many more.

Had a long talk with *Tillman Franks* of the Louisiana Hayride, and he assured me they were really going all out for "Country." *Martha Lynn*, of the Hayride, has a new one coming out on the *Pep* label. Now there's a little gal with quite a life story. Whipped polio to become a trick rider in rodeos, and then went on to pickin' and singin'. Keep pitchin' gal, we're with you all the way.

Reckon I best call it quits for this issue. See you next time 'round. Take good care of you for me, and remember . . . Keep Smiling, it'll make everybody wonder what you've been up to.

"Tater" Pete

Happy Wainwright WKRG Radio Mobile, Alabama



Marvin Rainwater and Johnny "T" Talley



Hello Friends:

It's a great pleasure to chat with you via the columns of a very fine magazine—*TRAIL*, and I hope to be with you for many, many columns in *Trail*'s long future to come.

Here in my hometown of Mobile, Alabama, *Jack Cardwell* is still working at *WAIP*, doing a great job and good service to all our friends who enjoy Country Music.

The *Andrews Brothers*, Bob and J. C., have a nite club in Mobile called the "Copa Cabana," and they're doing very well—could be the excellent five-piece Country Music band they feature, which is drawing the crowd. One of my former band members, *Hack Hendricks*, who is a first-rate guitarist, is now a member of the group which plays for the *Andrews Brothers* clientele.

The *Dixie Barri Dance* was recently re-established at the *Prichard Armory*, and by saying "re-established" it is meant that a couple of years ago the same barn dance



Wanda Jackson



Maxine Brown

was one of the biggest Saturday night attractions in the South. It was discontinued for a while, but is back now, better than ever.

My good friend, *Werly Fairburn*, of New Orleans, Louisiana, visited with us for a weekend, and the lad's still looking for another big song like "I Feel Like Crying," which he did on the *Capitol* label.

Many of his friends everywhere in the country, still miss the great *Leroy Morris*, who is now on *WEAR*, Pensacola, Florida. He's promoting wrestling in that area, but it's an even bet he'll be back some one of these days doing the country music turntables again, a job which was all heart with him when he was doing it.

As for myself, I'm still enjoying my staff job at *WKRG*, and playing spot jobs in and around this area, with my band, the "Kings Of The Hillbillies."

See you again, next issue of *TRAIL*,

Happy Wainwright

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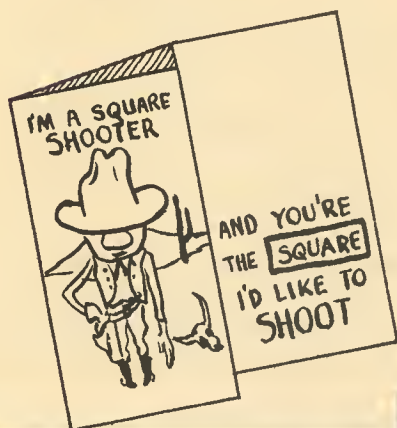


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GONE BUT NOT FORGOTTEN

By Lynda Raye



CARSON ROBISON

TO HIS FAMILY, friends and many fans, *Carson Robison*, "Granddaddy of the Hillbillies," who passed away earlier this year, left an unforgettable inheritance. He was a God-fearing man, completely devoted to his family. No friend in need of help was ever turned away, and fans will continue to remember Mr. Robison for his many fine recorded works, most of them his own compositions.

Carson started life as a small town boy, and made good in the big city. He was born in Chetopa, Kansas, the offspring of poor, hard-working parents who lived close to the soil. They were simple, religious folk, whose lives were bounded by the hills surrounding their stretch of the Kansas prairie, and whose only recreation was singing hymns at church meetings, or dancing a few square dances on Saturday night.

The weekly hymn-sing was an important thing in the life of the Robison family. Carson's father played the fiddle for the accompaniments and his mother sang, and while their son never had studied a note of music, rhythm and harmony were natural with him and became his life's work. He started by writing hymns for special

occasions, at the age of fourteen, and as he grew older, Carson decided to make music his career.

In his early twenties, and filled with all sorts of hopes and ambitions, plus a couple of silver dollars in his pockets, Carson left home, working his way East. Everywhere he went he was lucky enough to run into the kind of folks who'd help him in one way or another, and send him on to the next spot with a good personal reference. In 1924 he made it to New York City, and had all of three dollars and forty-five cents on his person, plus plenty of debts in his wake. But, good fortune did not forsake him and almost overnight he established a *contact* followed by a *contract* with the Victor Talking Machine Company. A very lovely secretary, one of the first to welcome Carson into Victor's fold, not much later signed a mutual contract with the young man from Chetopa, Kansas, by uniting with him in marriage.

From recording, Carson slowly spread out into song writing and publishing, establishing an office in New York, and one of the first rigid policies he established,

The "Pleasant Valley Boys" and their boss



which he meant with all his heart, was to welcome warmly everyone who knocked on his door for help. Remembering his own lean years, and the help he'd had all the way from Kansas to New York, the grateful young man repaid in kind by doing his all to assist newcomers. His office became a Mecca for many young hopefuls, because in going to him they knew they were assured of a sincere welcome, his interest, and an honest opinion concerning their talents.

Carson's popularity spread far and wide, his business flourished, and his family began to grow up, so he decided to establish a home in the wide open spaces in order that his children might develop with "their hearts and minds facing the sun." He gave up his office in New York City and purchased considerable acreage in upstate New York, acquired a few horses, and decided he was on the right track for the welfare of everyone in the Robison family. Life on a ranch began for the new owners by naming the place, and Carson called it "Pleasant Valley" christening it thusly in honor of his band called "The Pleasant Valley Boys."

Step number two in Pleasant Valley was complete rebuilding of the house, and while the renovation was going on, the family really lived with the birds and the bees, and they loved every minute of it. Following com-



Handsome boots were his weakness



Full house wherever Carson appeared

pletion of the house, there materialized such luxuries as a knotty pine walled game and dance room, converted from a chicken coop; more prize stock of all sorts; cultivation of some areas of the ranch, which Carson took much of an interest in because he loved working outdoors, and all sorts of other changes were made for the comfort and happiness of the entire family.

Carson, a happy and grateful man, conducted all of his business affairs from the "Valley," trekking to New York only occasionally, to meet with MGM department heads, cut new records, or publish some new songs. He'd joined MGM before his permanent departure to Pleasant Valley, and his usual good fortune also stood by him in his pact with this recording company, making it a mutually happy and beneficial association.

Among the tunes that he recorded for MGM, and for which he'll perhaps be best remembered are "Life Gits Tee-Jus, Don't It," plus the song's sequel "More And More Tee-Jus." Besides his ballads, Carson occasionally recorded a song which he termed "a talk fest," combining a bit of his own sincere, homespun philosophy with music from his pen. Such numbers were "Seein' Red" and "Settin By The Fire." Square Dance discs by the late artist and his Pleasant Valley Boys had become another big item in the MGM shop, one of which was an



album which established an all-time sales record for square dance music in the first few weeks after it had been released.

Although the many, many folks who loved and respected him did not get to celebrate Carson Robison's

Golden Jubilee of recording, which seemed an almost certain possibility, the great man did leave behind so much of himself in warmth, sincerity, and outstanding recorded works that even though he's gone now, he'll not be forgotten for a long time to come.



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CLINT WALKER

Star of

"CHEYENNE"



CLINT WALKER, the tall range hero of ABC-TV's "Cheyenne," is one of the fastest shooting and easily the slowest talking of the boys who ride the video range. And little did he dream, when restlessness and wanderlust got the better of him, that the long hard road he set out on would lead ultimately to Hollywood and stardom before he was thirty.

Walker and his twin sister, Lucille Neoma, were born May 30th, 1927, in Hartford, Illinois, to Mr. and Mrs. Paul Arnold Walker. While Norman (Clint) was in grade school, his dad, who worked variously as a pipe fitter, boxer, wrestler, athletic coach and musician, moved the family about the Mississippi river towns of Hartford, Woodriver and Alton. Clint attended Alton's Roosevelt Junior High School and, after school hours, worked as a pin boy in bowling alleys, bellhop, Western Union Messenger, baker's assistant and grocery clerk.

He quit in his second year of highschool, and heeding the call of the sea, he joined the Merchant Marine. After three years of sailing the seas, visiting fabulous places and meeting interesting people, Walker forsook the waterways and worked for a time in saw mills and lumber camps, then returned to Alton and got employment as a playground director, insurance agent, painter, steeplejack, and a variety of other forms of employment.

He met Verna Lucille Garver in an Alton ice cream parlor and married her when he was 21. Some time after the birth of a daughter, Valerie Jean, Clint bought a Model A Ford and the family headed for Texas with a stake of sev-

enty-two dollars. The wandering boy managed to eke out a living on construction jobs, punching cattle and prospecting in Texas and Nevada, but, the desire to move on prompted him once again to bundle up his little family, and this time he headed the car for California where his experience led him all over again, into all sorts of strong-arm work.

As a deputy sheriff, in Las Vegas, Nevada, he became acquainted with visiting film celebrities, several of whom so impressed with his wonderful physique, suggested he give Hollywood a try. On deciding he had nothing to lose, the Walker family headed in the direction of the glamour city, and Clint's first job there was as a bouncer in a Hollywood cafe. His first break came via a total stranger who stopped him on the street, introduced himself as an old-timer in the movies, with the comment that Mr. six-foot-six ought to be in pictures. The stranger convinced Clint he wasn't talking through his hat, by introducing him to C. B. DeMille, who gave the unknown a screen test that netted him a six-month contract, and a small role as a Pharaoh's bodyguard in "The Ten Commandments."

Clint immediately liked the movie business, and obviously, the profession returned his compliment, for after his "bit" part there followed tests for various movie roles at Warners. Ironically, his test for the title role in the then upcoming "Cheyenne" television series was strictly an afterthought by studio production heads, but he won out in the competition over many seasoned players.

Clint appears finally to have caught up with the rain-

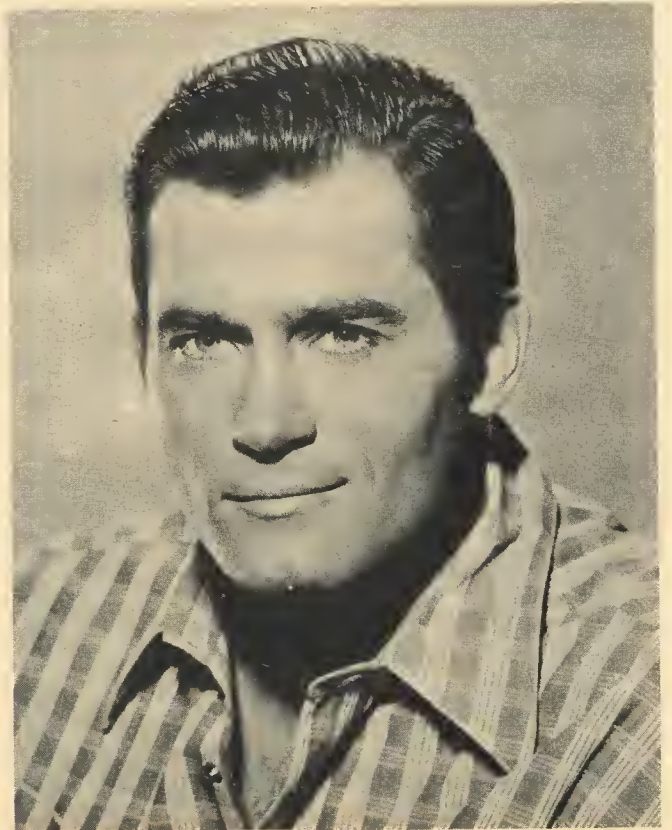


how he's been seeking since childhood, for he has settled down with his little family in a comfortable California ranch-style home on an acre of ground in North Hollywood.

And there is no doubt but that his admiring audience in places far and wide, hopes Clint Walker will stay put



for a long, long time, because everybody loves the tall, handsome, unassuming fellow who looks, talks and acts like a cowboy. *Cheyenne* has just simply and naturally captured thousands of hearts and affections as easily as he rides into and out of danger, gun duels, near hangings and what have you in his weekly Warner Bros. Western drama.



HAVE YOU HEARD?

1 ROSE MADDOX

2 ERNEST TUBB

3 COWBOY COPAS

4 RUSTY & DOUG

"I'll Go Steppin' Too"
"Let Those Brown Eyes
Smile At Me"

Rose Maddox *Columbia 4107*

The songstress performs expertly in the romantic, fast-moving side titled "I'll Go Steppin' Too." Unusually fine musical support helps Rose to convince her philandering hubby that she'll go steppin' too! On the flipside, and with the help of a chorus, the canary renders a beautifully romantic item.

"I Found My Girl In The U.S.A."
"Geisha Girl"

Ernest Tubb *Decca 30526*

A pleasing interpretation by the all-time favorite, Ernest Tubb, of Jimmie Skinner's hit "I Found My Girl, etc." On side two he does a perfect job on the Hank Locklin hit.

"Blue Kimona"
"Breeze"

Cowboy Copas *Dot 15668*

A delightful, fast-moving "Blue Kimona," with an Hawaiian appeal, which the Cowboy handles expertly. "Breeze" really has that breezy Copas touch, and with background music and fine support of the chorus, it makes an altogether fine, two-sided package for the popular performer.

"Dream Queen"
"Take My Love"

Rusty & Doug *Hickory 1072*

The topside is a teen-age delight, executed in sparkling fashion by a pair of fine artists who just recently became a part of the Grand Ole Opry group. The quick paced vocal should have appeal for kids of all ages. Side two, "Take My Love," is an equally delightful, fast-moving ditty, wrapping up the kind of fine artistry and light-hearted material which is bound to keep the duo on the charts in top position.





THE GANG

(above)

Top row: (l. to r.) Charlie Haggan, Troy Hatcher, Tony Musco, Jerry Collins, Lowell Blanchard, Johnny Shelton, Dave Durham, "Tater" Tate, Larry Mathis. Bottom row: (l. to r.) Red Rector, Fred Smith, Ray Adkins, Lois Adkins, Charlie Bailey, Danny Bailey.



SPIVEY MT. BOYS

(left)

Red Rector, Ray Adkins, Fred Smith

THE BAILEY BROTHERS

And

HAPPY VALLEY BOYS

(right)
"Tater" Tate, Charlie Bailey,
Larry Mathis, Danny Bailey.

(below) Lois Adkins, Red Rector,
Lowell Blanchard (emcee), Don
Gibson, Lois Johnson, Fred Smith



TRAIL TOGS

PATSY

CLINE



PATSY CLINE, a Shenandoah Valley girl, was born on September eighth, just twenty-five years ago. She has brown hair, beautiful brown eyes to match, and a lovely smile.

Patsy also has an extremely fine wardrobe which includes quality rather than quantity, because according to her views, "one good dress makes more of an impression, and lasts longer, than three of lesser value." She is very fortunate in being able to wear the "quality" she believes in, and could perhaps even have "quantity," because her mother makes so many of the clothes the songstress looks so well in.

Miss Cline's choice of a gown for social occasions is one with sleek lines, and with an eye always on shades best suited to her coloring, she's frequently seen in blue, not the darker tones, but rather blues of the light, pastel variety. She loves to wear gloves and has them to match most of her dresses, all of elbow length. The final touch is a bracelet or two, which she wears over the glove, and with the stole she prefers for protection against cool weather, the lady looks like something from a band box when she steps out for an evening.

As one of her hobbies, she collects earrings, then goes out of her way to find bracelets to match them, and exactly opposite from the rich, simple lines of her dresses, her jewelry is of the "sparkly" type, but again, in excellent taste because she doesn't "overdress" with it, usually wear-

ing only the bracelet and earrings.

The ensembles she wears on-stage depend on the occasion and location. She has something in her wardrobe to answer every requirement—fringed costumes, full-skirted dresses with tight bodice, formal-type wear, and skirts and blouses. Slacks and blouses answer most of her at-home requirements, and one of her major concerns always is that everything must have that "just pressed" look.

In the make-up department Patsy perhaps does more with lipstick than any other cosmetic. She limits her use of rouge, powder and eye make-up, because she has a very lovely complexion and looks always as though she's just come back from a morning walk in the cool, spring air. She accentuates this look by applying her lipstick brightly and liberally, and makes certain it remains that way with frequent retouches.

Patsy wears her dark hair softly waved and curled, combed away from her face. She has no set rule for washing it, except to do it as frequently as needed. But one rule she does follow rigidly, is the hundred daily brush strokes, and it shows, because Miss Patsy's hair sparkles as brightly as her earrings.

Shoes are one of her weaknesses, and there she goes overboard, possessing the kind with straps, without; backless, high heels, low heels, and any other types that appear as the current fashion. But there she's careful, too, by wearing shoes to match her ensemble.





Did You Know That...?

GENE AUTRY

... is Mr. American Cowboy to millions of Western fans all over the world?

... he is the owner of Melody Ranch, the most famous location site for filming Western pictures ever since the days of William S. Hart and Tom Mix, up to the present time?

... he also maintains a home on the ranch. And it is there that his horses, including Champion and Little Champ, are quartered when not working in pictures or traveling around the country on personal appearance tours?

... there are seventy-two separate buildings on the property, typifying almost every period of early American history, including the old Western street, with saloons, hotels, dry goods stores and land offices, built some thirty-odd years ago, and motion picture and television companies have shot more than 20,000,000 feet of film there?

... the ranch contains a complete Spanish street, consisting of adobe haciendas, huts and a complete Spanish fort?

... there is also a log cabin village, authentic in every detail, both in construction and furnishings, so that it may be used for either interior or exterior filming?

... running through the ranch is a narrow-gauge railway train of 1890 vintage which can be used for props in pictures?

... the now historical site was originally bought and built by a renowned Western artist, in 1915, and acquired by *Gene Autry* in 1952?

... literally hundreds of movies have been filmed there?

... Gene is a very sentimental person and has a powerful attachment to Melody Ranch because he feels it represents not only early Hollywood, but actually, the early West?

... it was on this same spot that his first picture, "Tumblin' Tumbleweeds" was filmed by Republic Studios?



Gene, the sportsman



The star and his long-time friend,
Smiley Burnette



A Columbia Pictures production, "Apache Country," in which
James Indians from New Mexico, Carolina Cotton, Pat Buttram
and Francis X. Bushman appeared with the popular actor.

It's not all work. Happy and relaxed, the Autry's spend many hours together in their cozy home.



Mr. and Mrs. Gene Autry
in a setting of "Tea for Two."



profile on DON OWENS

HE'S STILL on the favorable side of 30, (Don's barely past his 26th birthday) bright as a whip, and deejay on WARL, Washington's country music station, to which dials by the thousands are tuned every day at the sound of the affluent talker's opening message. And these are not the only credits in his favor, because happy-hearted Don also plays a "left-handed" guitar, has a band, and with his group entertains at country music shows, he composes songs and sings them, and records for *Mercury-Starday*.

Radio is not new to Don because at the age of 14 he was already a familiar figure inside transmitting centers, actually earning enough money to help support the family. Even before his teens he held a succession of jobs, dividing his time between a newspaper route, ushering, counter work, writing a newspaper column, and an education in Reading, Writing, and 'Rithmetic. At the age of 14, and already a graduate of the school of "hard knocks," the young Owens boy advanced to radio because a friend bet him he couldn't. Don proved his buddy wrong by finding employment at a radio station almost at once.

Touring a large part of the country as an entertainer, came next. Then he settled down once more and deejayed

on XERF in Acuna, Mexico; WBMD in Baltimore, Maryland; WHNC in Henderson, North Carolina; and WARL, Arlington, Virginia, where he currently combines his activities as an announcer with the professional angle of careering as an entertainer. Amidst all this activity, he's found time to compose over 250 country songs, 12 of which have been published, and four that are available on records, including "Some Things You Cannot Change," b/w "Adios Novia," and "A Thief in the Heart of a Rose," b/w "Last Chance," under the *Mercury-Starday* banner.

Don's biggest desire is to become a successful recording artist and song writer, and credits the start he already has to *Hank Snow*. "Hank," he says, "has been a real friend, more than generous with patience and assistance in putting me on the right course with my songs." His brothers, too, who are as enthusiastic about country music as Don, have his deep gratitude, because all three of them are doing all they can to encourage and support the ambitious boy's career, while his loyalty to *Don Pierce of Mercury-Starday*, keeps the disc jockey going with his best foot forward in the recording department, for it was Mr. Pierce who signed Don to his present recording contract.

WARL's-sponsored "Whisker Derby" had the manhood of Washington and Virginia sporting growths to be envied. Among those who came up with real beauties were WARL staff members, including Dan Owens (rt. with hand to chin) and Commander Whitehead (seated, center). Though the Derby is over, not all the beards have disappeared, some of the boys having grown fond of that "distinguished look." The Derby, a fund-raising benefit, did real well, too.



Dee Kilpatrick (WSM, Nashville, Tenn.) Honk Snow and Dón Owens. Don is presenting an award to Hank, honoring him as one of the favorite artists of WARL listeners during the station's ten years of country music broadcasting. Dan's delight in making the award, and the occasion it stands for, is quite obvious.

PROGRESS and

LEN ELLIS

IN 1951 *Len Ellis* was a part-time staff announcer at WJOB, in Hammond, Indiana. Today, the same man, affectionately referred to as "Uncle" Len, is the station's commercial manager, as well as the one credited with country music's success in the Calumet area.

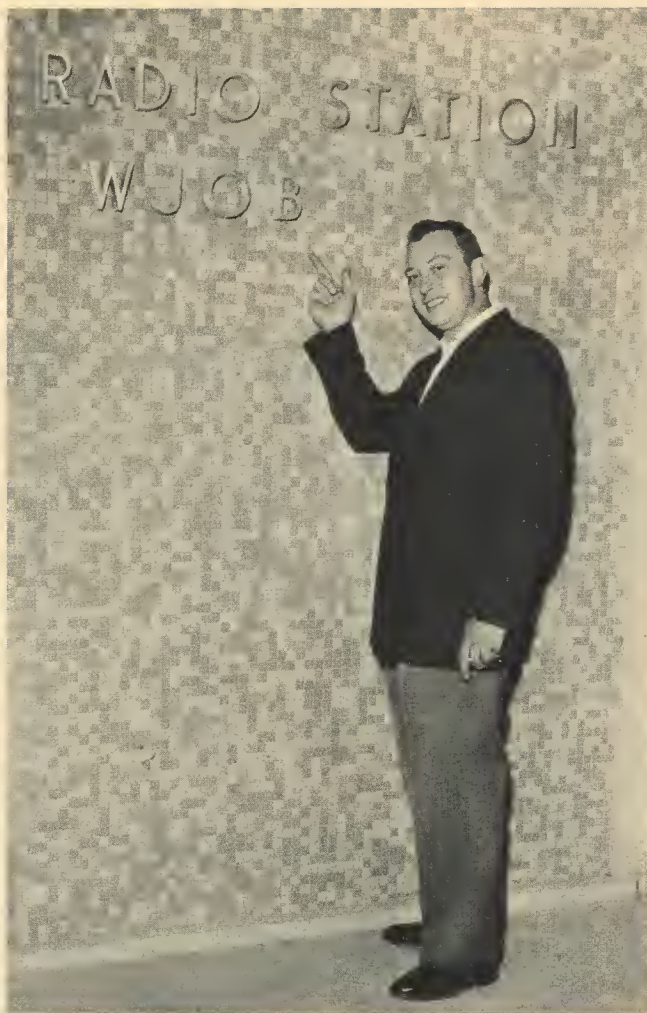
Len's early efforts in behalf of the music he so enthusiastically crusaded for were badly hampered by a library of less than a hundred out-dated records, little or no contact with the then top C & W artists, and the ridicule of fellow-staffers. But determined, he pursued the issue, and

gradually the station's modest country music programming increased to longer periods, reaching its present high of ten hours daily. And, the success story of Len and the station is further complemented by the many top country acts which come to the Calumet region to appear before packed houses.

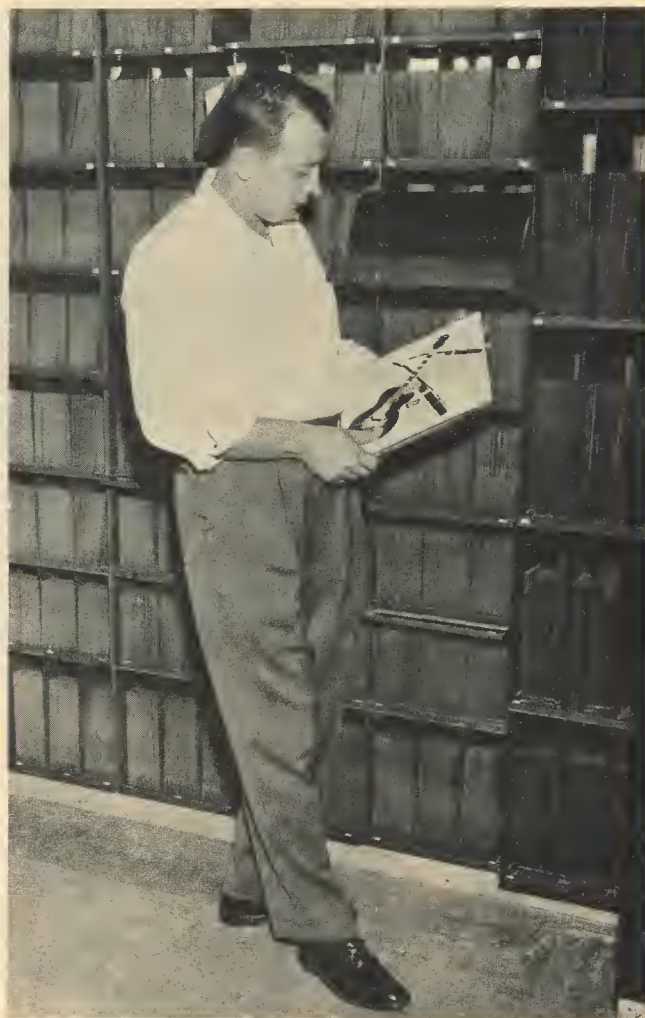
Today, listeners, sponsors and country music are an integral part of Station WJOB as it devotes nearly half of its twenty four air-time hours to country music, and there can be no denying that its growth was primarily nurtured by "Uncle" Len Ellis.



"My kingdom for another hour!" But Len's listeners like their country music early.



On his way to the turntables, the early riser stops and proudly points to his favorite call letters.



Selecting the day's music in a library which now houses thousands of the finest records. Quite an improvement over the old, meager days.

Finally, a cup of coffee hits the spot, and WJOB's "uncle" Len gets through to his unseen audience with a fine program of entertainment.





HIT SESSIONS

Artist *Marty Robbins*
Recording *"Story Of My Life"*
Written By: *Hal David and Burt Bacharach*
Label *Columbia Records*
Instrumentation: *Frank Carroll—Bass*
 B. Mure, Al Cocola, D. Perri,
 — Guitar
 E. Shaughnessy—Drums
 A. Ackers—Piano
 Marty Robbins—Guitar
Session Date: *July 22nd, 1957*
Location: *Columbia Records, New York City*

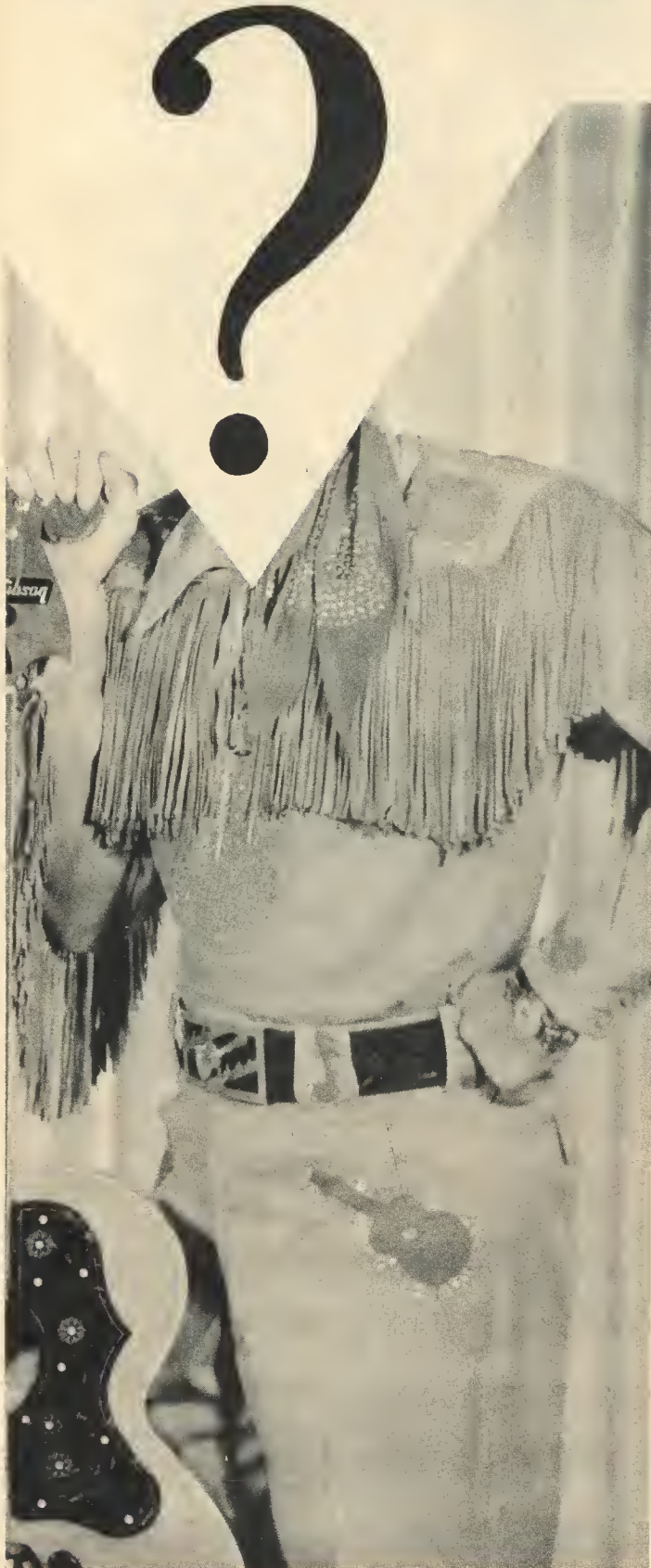
WHEN "Story Of My Life" was recorded by *Marty Robbins*, all conditions were favorable with the exception of the weather. It was a hot and humid July 22nd, the sort of day when almost anything would have been preferable to going through the paces of a waxing session. But Marty has a way about him that takes the edge off anything unpleasant, including the heat of summer, and so it was that during the recording of "Story Of My Life" none but the most agreeable dispositions were gathered for the session.

There were the usual pauses and coffee breaks alright, and re-do's over and over again, to a point at times when the situation got a little tense, but Marty has a magnificent sense of humor, and is one of the most cooperative boys in the business, and these assets, added to his obvious fine talents, just don't permit a tense situation to stay tense very long.

A great deal of credit is due Marty's "supporting cast," too, for helping to make the session a one-time affair, and for contributing their best efforts so cooperatively. All musicians heard on "Story Of My Life" are very talented artists, and on that particular July 22nd, they appeared to be at their absolute best, as was the assistance of the trained men and women it takes to complete a musical package.



NO PEEKIN'



Answer On Page 65

"**G**UESS WHO?" is of French ancestry, and the oldest in a family of seven children. He was born in Texas, and it wasn't until he was twenty-one years of age that things began to brighten a little where it concerned his career. Up until his twenty-first birthday he worked close to home-base, because that was where he really wanted to be, but it wasn't paying off, so he began to "broaden" his base, and by so doing he placed his foot on the first rung of the success ladder which is now his.

All his friends believed in him, knew he was a born entertainer, and encouraged him to keep trying, and with this lad it had gotten to a point where he asked himself "how long can a guy try?" His decision to branch out into other territories was going to be a last try, but he began to make good.

Has clue "one" revealed the artist's identity to you? If not, here's number two.

"No Peekin'" first toured the Southern states, then advanced on to the West Coast. He caused a stir all along the way, people liked his pleasant, easy style, and that constant, friendly smile, and talent buyers began to contact him, wanting to book the young man in order to satisfy popular demand.

The goodlooking singer progressed rapidly, appeared in ballrooms, clubs, and theatres, and all along the way gave thanks for his blessings, because it's one of the things he'd learned from his parents,—to be grateful and express that gratitude.

He had a weakness for colorful costumes, and as his prestige grew, so did his wardrobe, until it was filled with an assortment of the finest and most tastefully decorated outfits to the extent where it earned him the reputation of being the best dressed artist in the business. He has, to this day, a love for unusual garments, and designs many of them himself.

Did clue number "two" do it? If not, here's the third and final clue.

One of the biggest thrills ever was his "starring" performance at the Hollywood Bowl where he bowed in with a program of Country Music. What made this so thrilling, and so unusual was, that for the first time, in twenty-five years, his kind of music was recognized at the impressive emporium. He performed with the accompaniment of an 85-piece symphony orchestra, sang beautiful ballads, and did the best job so far in his career.

Then followed some real impressive bookings. TV clamored for his appearances, bids came in from big-time agents, and he became a mighty popular performer.

Durability is one of his strong qualities. He makes friends easily, and keeps them forever. With his family, he lives on the West Coast, and they share with him the gratitude he feels at having made the grade.



THE COUNTRY LADS

A Pattern of Personality

BY MARGIE HIGGINS

"PERSONALITY" is definitely the pattern *Billy Graves* and *Dick Flood* were fashioned after, they're very much alike in disposition, and possess an equal amount of fine talent. It frequently leads people to believe they are brothers, but they're not, the boys are singing "partners" and very good friends.

Billy, born William Spedding Graves, on April first, 1933, in Frankford, Delaware, attended a variety of schools, from elementary on up to Carson Long Military Academy, from which he graduated in 1952, supplementing his impressive scholarly record with an attendance at the University of Delaware. Throughout his entire childhood and later school years he followed a strict program of self-education in music, too. He'd been gifted with a ukulele and guitar when just a little fellow, and through interest and

daily practice learned to play the instruments well, also to compose and handle a song like anyone professionally taught.

His interest to become a musician was sparked by the professionally known band leader *Don Stallard*, when the two men met in the service of Uncle Sam. Don, recognizing a natural ability for rhythm and melody in Billy, urged the latter to translate this ability into a career, and spared no efforts in teaching Billy the rights and wrongs of being a musician. Thus, besides his temporary Army career, a permanent one was born for the boy from Frankford, Delaware, and he commenced with music by joining the "Panhandlers," a Fort Devens, Massachusetts band, later playing for the soldiers in Okinawa, and upon his discharge, in March of 1956, an ambitious and hopeful young man started out with a half-hour radio show over WRIC, Richlands, Virginia, and once a week appeared on WHIS-TV, in Bluefield, West Virginia.

Dick Flood, born Richard E., on November 13th, 1932, in Philadelphia, Pennsylvania, formed a square dance band after his graduation from Germantown High School. Dick had all of his schooling in and near Philadelphia, and remained in that area until his World War II enlistment. During his training at Fort Devens, Massachusetts, he met *Billy Graves*, and it brought about Billy's becoming

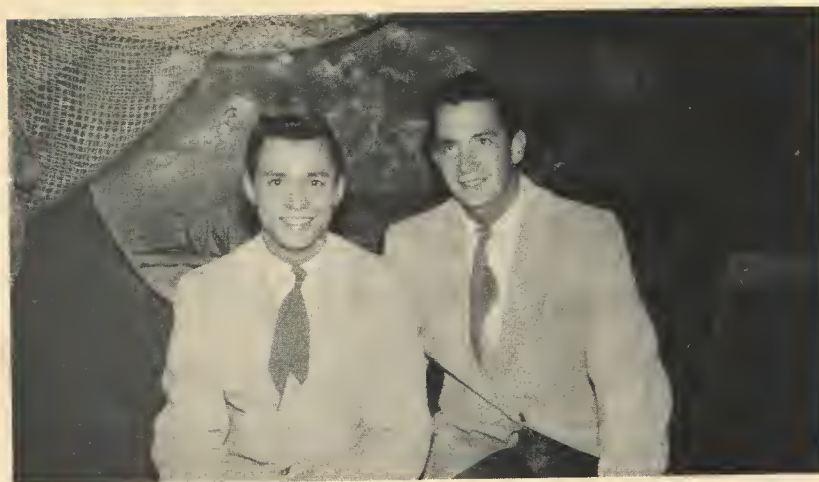
a member of Dick's band called the "Panhandlers."

After completing an honorable service record, Dick, in 1955, began work with the "Delaware Valley Barn Dance" on WPFH-TV, Wilmington, Delaware. Dick and Billy had kept in touch, and in August of 1956 went to Washington, D. C., to audition for *Jimmy Dean* as single performers. Jimmy liked both boys, felt they had a great deal of talent, but preferred them as a duo rather than single performers, and suggested they team up, "practice for perfection," then try their luck as a duet. The pair did just that and once they felt they could make the grade, entered a country music contest in Gambrills, Maryland, as a singing duet, winning first place. Their next break came through the World Wide Country Music Contest in Warrentown, Virginia, where *Connie B. Gay*, producer of the Jimmy Dean Show, heard them, and invited them for an appearance on the Saturday night "Town and Country Jamboree." They were called back for several other guest spots and shortly thereafter were made a permanent part of the Jamboree, appearing under the billing of their new team name—"The Country Lads."

In February of 1957, *Connie B. Gay* sent the *Country Lads* to Europe on a tour to entertain service personnel. They were gone five weeks and then recalled to appear on the brand new "Jimmy Dean Show," which made its debut



"The Lads" listen willingly to some pickin' tips from maestro *Hank Thompson*



"Personality" personified

on the CBS Television Network in April of 1957. Together with the rest of the cast playing the popular country music show, the duet—Billy and Dick—were an immediate hit. Their pleasant voices, the warmth and friendliness that marks their every performance, and the dark, good looks of both boys, have made them a desirable trade mark of all Jimmy Dean Shows, so much so that their fan following has grown in leaps and bounds in only a few short months.

Another of the boys' big accomplishments since their recent start is their waxing on the *Columbia* label, and to hear the modest youths say it . . . "we owe it all to *Jimmy Dean* and *Connie B. Gay*, and shall always be grateful for the interest they both took in us when we were mere beginners, fumbling on the road toward a career. Had it not been for their help and guidance it might well be that we'd still be fumbling!"

MARCH BIRTHDAYS

1st	Cliffie Stone	20th	Jerry Reed
2nd	Red River Dave	21st	Dude Martin
3rd	Ole Rasmussen	21st	Eddie Kirk
5th	Jimmy Bryant	22nd	Cotton Carrier
5th	Rocky Porter	23rd	Smokey Rogers
6th	Bob Wills	26th	Bud Isaacs
7th	Jimmie Williams	27th	Janis Martin
8th	Chuck Murphy	28th	Jess Willard
9th	Gerry Byrd	29th	Chester Smith
11th	Neal Burris	29th	Moon Mulican
15th	Carl Smith	29th	Jimmy Work
17th	Andy Parker	31st	Skeets Martin
18th	Smiley Burnette	31st	Lefty Frizzell
	31st	Hoyt Hawkins	



The Stanley Brothers (standing, holding instruments) and their Clinch Mountain Boys, receiving a "best performance" award.

MOUNTAIN MUSIC and THE STANLEY BROTHERS

By Florence Bates

THE *Brothers Stanley*, namely, Carter and Ralph, front one of the best banjo, mandolin, and fiddle bands and, with the *Clinch Mountain Boys*, are one of the few acts that experience a steady, consistent popularity on their Mountain Ballads and Country tunes, at the same time realizing a good demand for their sacred records.

Ralph and Carter were born and raised at Stanton, Virginia, in the Clinch Mountain area. They come of a large family, are the eldest sons of six boys and four girls, and it may well be that a houseful of kinfolk helps to develop the best of dispositions in people, because Ralph and Carter are the greatest. They're wonderful to know, easy to get on with, and just about the most obliging pair of brothers anyone would want to meet.

The Stanley's, with the Clinch Mountain group, can add reliability and permanency to their reputation of being very talented, all-around nice people, because a solid ten years of their careers has been devoted to listeners on

Radio Station WCYB, in Bristol, Virginia, as the featured act on the station's "Farm and Fun Time." They have, as a result, developed a loyal and devoted following . . . fans who'd go to any lengths in support of their favorites.

In addition to their radio activities, *The Stanley Brothers* and their group make personal appearances in a wide area, but appear primarily before audiences in North and South Carolina, Tennessee, Kentucky, Virginia and West Virginia, and during the summer season Southern Pennsylvania park frequenters turn out in full force to enjoy the group's talents.

The *past* and *present* of the *Stanley Brothers* has been, and is, mighty good to them, as they have been, and are, to it, and with their *Mercury-Starday* records going so well, plus the demand for their talents everywhere and via so many mediums, their future promises to be equally favorable.

A TRIPLE TREAT OF TALENT

THE GLASER BROTHERS



By Vivian Keith

THERE'S never a dull moment! At least not musically speaking, for when it comes to one of the already richly-asseted privileges in our lives, "entertainment," it would seem that the art and fine artists representing it, all have already reached their peak. But each day there's something new and wonderful happening, such as the *Glaser Brothers*, versus the bright lights, who, though not new, do a magnificent job of keeping their public happy. *Tompall, Chuck, and Jim*, three handsome brothers, and all single, had the advantage of interested parents who believed in, and encouraged their obvious musical talents ever since the boys were little ones, and although they didn't emerge professionally until Tompall, the eldest, was released from the army, the trio, as kids, already played their guitars and sang at local contests, winning first prize in many of them. Their first important break, professionally, materialized on station KHAS TV, Hastings, Nebraska, where for fourteen weeks the trio performed for a large, enthusiastic audience.

Break number two, which the Glaser's consider their luckiest, came in the person of *Marty Robbins* who listened, and liked what he heard. He signed the Brothers to his own label, (*Robbins Records*) recorded the trio, and was so impressed with the style of the songs they'd composed, he did something about that, too. Marty published them.

Until the Glaser-Robbins plans could become finalized, the boys in the interim did well for themselves by working with *Lyle DeMoss* of radio station WOW, and then appeared on Arthur Godfrey's Talent Scout Program, which resulted in their appearing with two other winning acts on Godfrey's morning show, after the completion of which they made their debut on the *Robbins Record* label. Like

their previous fine work, they bowed in successfully with a pair of great waxings—"Five Penny Nickel," with "You're In My Heart Again" on the flipside.

The three happy and talented Glaser's are currently very active, touring with Marty Robbins, and from all appearances and hearsay via the grapevine, they'll be moving up fast on that hit parade, right on the heels of Mr. "Singing The Blues," the man who placed so much confidence in their ability.



Tom (Tompall), the trio's oldest, is all of 24.

Chuck (Charles) is in the middle, he's 21, and Jim is 19 years of age. Tom and Jim are dark while Chuck's blonde, and all three brothers are of approximately the same height—5' 10". Tom, Chuck and Jim were born and schooled in Spalding, Nebraska, and even before they were of school age already displayed unusual musical ability.



ON THE SQUARE DANCE TRAIL

BY SLIM STERLING

HELLO dancers everywhere. Before we take up the subject at hand, that of Square Dancing and its personalities, may we suggest that if you have any pictures of your square dance club, your caller, or dances that you have attended, please send them along with your letters. They should be clear, well-focused snaps, with a glossy finish. Make sure that you have the negative, or a copy, since we cannot guarantee a return of the one you send us.

Continuing along with the publicity that square dancing has been getting, we were happy to hear from Mr. & Mrs. Eugene Weine, of Miami Beach, Florida, who passed along a little news of the activity down there. The square dance which is sponsored by the Miami Beach Recreation Department, under the supervision of Jack Woody, came in for some national attention via the NBC Television Show "Tonight." Callers were *Lester Linn* and *Gene Baylis*. Both are held in high esteem by the dancers down that way, for both their calling and teaching ability.

Miss Elsie Jenkins of Portsmouth, Virginia, tells us their activities there include teaching square dancing to the boys at the U.S.O. Service Men's Club. It is wonderful to know that continuing in peacetime is this source of recreation for the boys in service. Square Dances at Service Clubs was one of the major contributory factors, in the eyes of many readers, to the great resurgence of interest in this traditional American pastime. After their tour of duty was over, men coming home brought not only the interest in square dancing back with them, but also the variations found in different sections of the country.

In the square dance field itself, there are several national publications monthly, and several hundred regional publications devoting news to square dancing and dancers. One of the best of the regional publications is **NEW ENGLAND CALLER**, a pocket sized magazine published monthly. It is devoted to news of square dance clubs and other dances in the New England States, with some overlap into New York, and occasional news of national happenings.

The editor, Charlie Baldwin, is recognized as one of the best of the leaders in the field. While he has adapted his technique of calling to include the dances currently popular in the western states, he holds fast to his ability to call the traditional New England figures, and part of the cri-



Charlie Baldwin

teria which determines his use of a given dance lies in whether or not its choreography makes it flow smoothly and comfortably for the dancer.

Charlie first became interested in square dancing back in 1943, when he was a counselor at a 4-H camp. To him, square dancing was an ideal recreation for all age groups. Soon he had established a square dance program at the Norwell, Massachusetts, Grange, using recorded calls and music. In a short time, he and his orchestra supplanted the recordings, and he was on the way to becoming one of the top callers in New England.

But today, calling isn't enough. The caller must know how to describe the dance to a person who has never even seen a square dance before. And this is where Charles Baldwin really shines. His instructions are clear and concise, but not without humor. In fact, his method is the best recommendation for his own admonition to all dancers everywhere. "Have fun!"

Charlie teaches both adult and children's groups, in and around Boston. Every Wednesday night he holds forth at the YMCA in Boston. This was his seventh year as director of Camp Becket, a square and folk dance vacation camp in Becket, Massachusetts. Here, dancers and callers from not only New England, but all over the country, gather for a week of fun, learning new dances and reviving the old. For the dancer who has not yet experienced a vacation of this kind, any square dance camp vacation is an experience not to be missed, and Becket is among the best.

More news next issue, so be sure and look for **TRAIL** on your favorite newsstand. 'Bye for now.

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Hi! Friends:

Thank you sincerely for the loyal way in which so many of you have supported your favorites, by sending us the votes in answer to our ballot box, which appeared in the first (Convention Issue) issue of TRAIL. Votes are still coming in, but we hope to have complete results ready for release in the next issue.

Appearing on the front cover of the same issue will be a color photo of the King and Queen of Country Music, so elected by you, the readers of TRAIL, accompanied by a long feature on each one.

At this point we're thrilled and excited, because ballots are pouring in, and we're as anxious, as we know you are, to learn who the winners will be. So stay with us, for it won't be long now until we all know.

To the many deejays everywhere, our heartfelt thanks also. It's always been our avid opinion that the fine people who give us the best in listening pleasure via their turntables, are people with real warm sentiments, in addition to their many other fine qualities. We haven't been wrong, because so many of the DJ's from every direction, have extended a helping hand in our behalf, by telling their listeners about a product which involves our hearts, hopes, and our genuine affection for the field of Country Music . . . a product called TRAIL. We shall not forget such loyalty and will try, to the best of our ability to show our appreciation.

One of our aims is to feature a disc jockey story or two, in each issue of TRAIL, and we'd appreciate it if you, the DJ's, would send us your background material, accompanied by some photos. You'll find several stories of the type we're referring to, in this issue. We'll be looking to hear from you.

Thank you.

FRIEDA BARTER GILLIS
Executive Editor

CANDIDS

Friends meet, delighted to see each other again. Biff Collie, dynamic emcee of the Philip Morris Country Music Show is one of the original Tommy Sands "discoverers."

Jim Small, National Talent Scout for Event Records, and Wanda Jackson, popular singing and TV star, prove that they believe in signs!

Wonder what sphere Webb's headin' for?



★ STAR PARADE



HANK LOCKLIN

"GEISHA GIRL"

WHY I LIKE COUNTRY MUSIC

By

JOEL McCREA

Joel McCrea, popular star of the movie world, tells us that he likes country music, and why. With his story here, we're including some stills from the Allied Artists picture "The Oklahoman," in which Joel portrayed the part of a sympathetic and very busy rural doctor.

BEING the product of a country family, I like many things that symbolize my heritage, and that includes country music. As a child I was musically exposed to most of the folksy, heartwarming tunes of the day, because my parents played and sang them, tunes which to this day are among the favorites I like to hear. As a matter of fact, my mother and dad loved classical music as well, and it was their wish that I learn to play an instrument. I wanted very much to be able to do that, but it was my misfortune not to have been born a ready-made performer on the strings or keyboard, because to be perfectly honest, the prospect of lessons and so many hours per day of practice just didn't appeal to me. I guess I was just too lazy, a fault which I've regretted many times over, especially when I listen to the magnificent finger-work of *Joe Maphis*, a favorite of mine, who plays his guitar so expertly.

I've always placed the square dance in the category of country music, too, and it's a form of rhythm on the dance floor I enjoy watching. I don't enter into the wholesome fun of a square dance physically, because I'm sure if I did I'd be inventing some new steps and the caller would have a hard time of it. But I sure do love to listen to the caller and watch the dancers go through their routines with such ease and perfection.



Joel, on the McCrea Ranch

The enthusiasm of a country music audience is something that has always stirred me. They're a loyal group, such avid fans, and from child to adult they appear to be such understanding and devoted followers. This has been more than obvious in recent years, with C&W entertainment having made such noteworthy strides forward. Records waxed by the field's fine talent (many of which I've added to my own record library) have zoomed in sales, TV jubilees, the many new Country and Western shows that are being televised, country artists with full personal appearance schedules, are evidence that there's an ever-increasing demand for this enjoyable form of entertainment. Speaking for myself, I like *country music* because it's easy to listen to, fun, a healthy form of entertainment, and being a country boy, I guess I understand it.

A famous dad is very proud of son Jody (right) who, according to all reports, does a mighty pleasing job in the Warner Brothers Production "Lafayette Escadrille," soon to be released.





MOVING AHEAD..

BY SMOKEY WARREN



Johnnie Silvers (U.S.)

Johnnie Silvers, a *Tex* recording artist, decided early what it was he wanted most in life, and that decision was to become a professional in the country music field some day. He started early in the preparation of his future, and the first thing he did was to obtain a guitar by trading his prized collection of hunting knives for the instrument.

He taught himself to play when he was ten years old, and like many self-taught performers, he thought he was ready for the big time once he made up his mind to move into show business, but unlike many of them, he did something just a little different about it. He joined a medicine show which was passing through Rapid City, and traveled throughout the midwest with the show, adding priceless experience and knowledge to the gift of talent he already had.

After the medicine show, and with trick roping and working with bull whips added to his repertory of singing, acting, and comedy, Johnnie stepped into his own radio show in Hagerstown, Maryland, did personals the country over, and guested on various top club billings and TV shows. Last year he directed and emceed the Hollywood Jubilee, at El Monte, California, and currently Johnnie stars on KTVK Arizona Jubilee.



Canada's Myrna Lorrie

Myrna Lorrie, an RCA Victor recording artist, although she's barely seventeen, has established herself as a rising artist in the Country and Western field, with her smooth, warm hearted singing and her unique guitar playing.

Born on August 6, 1940, in Fort Williams, Ontario, she began playing the guitar at ten years of age, and after entering various talent shows was awarded a radio program in Fort William, along with her brother Dave.

In the summer of 1956 the lovely girl was chosen to appear at the Calgary Stampede, and a woman reporter, very much taken by Myrna's charm and talent, referred to her as Canada's "Shirley Temple," an affectionate reference which follows her wherever she goes.

Miss Lorrie's earlier recorded releases, and really noteworthy, are "Are You Mine," "Underway," "You Bet I Kissed Him," and several others. She recently concluded her weekly TV show in Port Arthur, and has been a guest on the nationally televised Holiday Ranch in Toronto, and the Main Street Jamboree in Hamilton.

A few months ago, in New York City, under the direction of Stephen Sholes, the young Miss from Canada recorded "Die, I Thought I Would," backed with "That's What Sweethearts Do," and "Teenager's Breakup."

The Old GOSPEL TRAIL

BY RALPH RAPER



THE WILLS FAMILY

Dear Friends:

WITH each exciting issue of TRAIL I am meeting more friends. Any friend of music country-style, is a friend of mine, and as Pa Johnson always says "when I meet a gospel singer for the first time, it seems as though I've known him for years." Must be something to it.

Some of the new record releases include the fine talents of *Jimmy Wells*, of the Jimmy and Ardis Wells team. The sides include "Jesus Lives At Our House," backed with "The Lord That's Who," and they are very beautiful with excellent instrumental background. On Band Box Records, the *Gibbons Family* with *Barbara Howard* on the steel guitar, do an excellent job with "What Is The Need To Worry and That Old Country Church." Another great song and performance, "That Great Mansion" sung by the *Southern Harmony Boys*, who are on WKCT, Bowling Green, Kentucky.

Mr. DeeJay, if you want DJ samples of these or other country style sacred songs, please let me know and I'll see that your request is given attention.

Here is a group deserving of tremendous credit for their untiring efforts in behalf of gospel music. The folks involved do their work straight from the heart, and they are called the *Wills Family*.

They are a family of happy, talented, singing brothers and sisters, who love gospel music, and as a result, sing and play it so well. The family works happily together—one for all, and all for one—with each taking such great pride in the other's accomplishments.

Any one of the group is quick to tell the inquirer that any talent they may have, or everything that they do possess that points toward the good way of life, is due to upbringing and encouragement of their most wonderful Christian parents. As each child grew old enough, he or she was taught to stand up and perform with the group already doing such work. There has been a Wills Family singing group since 1938, except for the period of war years, when the boys were away in service.

Your Gospel Music Booster
Ralph Raper

Picture parade of the browns

Jim Edward, Maxine, and Bonnie, the sisters-brother trio, perform on the RCA Victor label, ABC-TV's great pickin' and singin' party Country Music Jubilee, and travel as a touring trio when brother Jim, currently in the Army, has leave. They are a closely united group and the girls are happily looking forward to Jim Edward's permanent return to the combination.



"Something borrowed, something blue," was obviously not overlooked by Maxine on her wedding day. She is now Mrs. Tommy Russell in private life, but still "Maxine" of the Brown Trio, professionally.



Bobby Lord is an excellent substitute for brother Jim, and the girls enjoy working with him.



Jim Edward, the lumberman



Maxine and Jim, crashing through into the hearts of their public



Bonnie, the huntress



Hit-making threesome



Lights, Camera, Action! The Browns before their Country Music Jubilee Audience



LEFTY FRIZZELL (Answer to "No Peekin'" p. 45)

FAN CLUB COMMENTS INVITED

Dear Editor:

This is to inform fans that an official Polly Tucker Fan Club has been organized. Information and membership card may be obtained by writing the president, Mrs. Billie Waddle, 1302 De Neve Lane, Los Angeles 33, California.

Membership fee is \$1.00 and fans will receive their membership card for one year and a picture of Polly.

Mrs. Billie Waddle

Dear Editor:

I am president of the Bill Boyd Fan Club. Anyone who is interested in joining can do so by writing to me for information. Our star is one hundred per cent interested and cooperative with club members.

Bill, along with his Cowboy Ramblers, is on the Starday label with "Texas Star," b/w "Ramblers' March."

Bill is heard daily, each week, over KSKY, Dallas, Texas, also Saturday afternoons.

Thanks ever so much for making mention of this.

Murray Grant, (*President*)
Bill Boyd Fan Club
653 Coxwell Ave.,
Toronto 6, Ontario, Canada

Dear Editor:

If you have inquiries concerning a Flatt & Scruggs Fan Club, or if there is anyone interested in knowing more about our Fan Club for this wonderful twosome, please write to:

Flatt & Scruggs Fan Club
201 Donna Drive
Madison, Tennessee
(Mrs. Betty Winston, *Pres.*)

Dear Editor:

Anyone desiring information about the Andy Starr-Buck Griffin Fan Club, may write to me and I shall be most happy to answer any and all questions. I have just recently started a Fan Club for the two boys. Dues are \$1.00 per year.

Janice Ewing, (*President*)
Andy Starr-Buck Griffin
Fan Club
Box 726, Imperial, Penna.

Dear Editor:

I would like to register the "Hank Williams In Memorium Club" with you. This club is in Hank's memory. I'm representative of the club, and am proud and happy to belong to it. I would like to have some of your readers write me, and would love to hear from fans wishing to join. The dues are \$1.50 per year and those who join receive a photo membership card of Hank, a club button, and an 8 x 10 "pin up" picture of the great, late Hank Williams, plus club journals, and all club privileges.

Arthur Gray—Maine Rep.
67 Park Street
Rockland, Maine

Dear Editor:

I would appreciate your mentioning the Tom Tall Fan Club.

Anyone interested in wanting to join, or know more about the club, please write to me.

Libby Gail Fabacher
President (Tom Tall F. C.)
Box 54, Port Barre, La.

Dear Editor:

I have started a club for Tommy Sands.

Club dues are \$1.00 per year. Dues entitle each member to an 8 x 10 photo of Tommy, 3 issues of our club journal including pictures, stories, pen pals, and loads of other articles, plus membership card and prizes for contests we plan to have once a month; and all other club privileges.

I would very much like to hear from any and all of the folks interested.

Miss Charlotte Vreeland
P. O. Box 491
Winona, Minnesota

Dear Editor:

May I announce that we are a new Billy Wallace Fan Club, of which I am the president. Our club is different from most, in that we do not accept a "joining fee." I feel so strongly about Billy that I have taken on the financial responsibilities myself, but would certainly like to see a growing list of new members.

For more information you are invited to write to our star: Billy Wallace, 522 Patterson St., Nashville, Tennessee.

Thank you so very much.

Elaine Berman
1664 Macombs Road
New York 53, N. Y.

Dear Editor:

Anyone wishing to join the Country Lads (Dick Flood and Billy Graves) Fan Club, please write to the undersigned for information. All new members are most welcome.

(*President*) Miss Margie Higgins
1330 L Street, N.W.
Washington, D. C.



JIMMY NEWMAN

DOT Records Recording Artist

BIRTHDAY GREETINGS TO

S	M	T	W	T	F	S
APRIL 1958						
		JIMMIE LOGSDON BOB NOLAN JIM EDWARD BROWN BILLY GRAVES	★ BUD DECKELMAN		★ JOE "RED" HAYES	
★ WADE RAY	★ BOBBY BARE	★ JIMMY SMITH JIMMIE OSBORNE		★ SHEB WOOLEY		★ ERNIE LEE
	★ BONNIE SLOAN	★ BUDDY DEVAL		★ ROSS DOWDEN		★ LOU MILLET
★ MIMI ROMAN HYLO BROWN JEANETTE HICKS						★ GARLAND HANK
★ JIMMIE SKINNER MAXINE BROWN	★ DALE POTTER	★ LEW CHILDRÉ	★ JOHNNY HORTON			